e-ISSN: 2620 3502 p-ISSN: 2615 3785

Analysis of artistic tissue images in the work of Erkin Samandar "Sultan Jalaluddin"

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ABSTRACT

The article is devoted to the analysis of images in historical books and how fictional images contributed to the development of historical images character. The stress is also given to the role of fictional images in creating piece of literature. Moreover, there have been discussed why fictional images are put to the centre of events. One more thing that has been discussed in the article is that, fictional images are illustrated by comparing with historical sourses.

Keywords: Historical past, heroes of the novel, historical novel, historical character, literary fiction, fictional character.

1. INTRODUCTION

"One of the main genres or themes in literature and art; a series of works written on the topic of historical past is called – works on a historical theme."

One of the main tasks of artistic literature is the creation of a work devoted to the events that took place in history, the life of historical figures. In the creation of such works is the use of artistic textures, unlike scientific works.

The writer uses textures for a wide and bright illumination of the landscape of that period.

The work is carried out with the help of tissue images, relying on the truth of history. In the novel "Sultan Jalaluddin" by Erkin Samandar, such textures were also used. And this artistic texture served to reveal the essence of the work. In the game you can get images of Abdul Mahak, Karabayir, Nurani, Fire and evil as a complete tissue image.

2. MAIN PART

Initially, we found it permissible to dwell on the image of Karabayir, for the reason that the brave, brave, ambitious Sultan, like Jalaliddin Manguber, needed a Karabayir horse. At a time when jalaliddin was defeated in battle and several soldiers from the Sind River were dying without being able to sink on the ship, what else could be described as a horse that crossed the Jalaliddin River. Jalaluddin really was a black, taut, tenacious horse, and he was a very clever horse. After taking her from the Sind River, Karabayir, as the horse that corresponds to the highest honor, refuses to ride her and gives rest to her horse. And the writer named Jalaliddin's horse Karabayir in the affected position, giving him a special place in the work, introducing into the work the inner experiences, feelings of the horse. The writer himself comments on this as follows: "in Khorezm, there is a place where Amudarya looks like tuya's neck. From ancient times this mask was called Tuyamam. On the same shore, traces of the horse's hoof were sealed on the stones-traces of the dudul, who flew from Haz Al Alini berigi to the other side of the coast. The Karabayiri of Sultan Jalaluddin appeared to me as that dudul. Would he be able to take the Sultan from the river when he was different?"

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And in the game it is shown that Karabayir is offended as follows: "Yelib is not tired Karabayir, he is tired of standing. The sword that brought the bait looked at the arrow, let the bait remain in the order..." - the Sword what shall I do? - that went out.

There was only one left that did not turn away, and his careless departure shatters the bowl of patience of Karabayir. He threw himself out until he sharked the pile and the chain.

His eyes were looking for a moment of a white horse, while he was jumping into the field of the census. He knew that he was not present, that he was in the service of the Sultan as every day, nevertheless one was facing-yu flew towards the princes-he went.

In this place, the writer was able to use artistic texture with great skill. The writer can not live without an artistic texture. The writer was able to master the horny situations in the heart of the horse and clearly illuminated the inner experiences of the Karabakh tissue image.

Another invention in this historical novel is the image of Abdul Mahak. In literature,"the more artistic tissue, the better, " Alexei Tolstoy said. But the artistic texture should be made so that from it the impression that the reader really has a reality of living. This image also gives the impression that the reader is really a living reality.

Indeed, the image of Abdul Mahak comes out very impressive in the work. Abdul Mahak Akilafter he has lost his temper, he can claim the prophecy and his voice will arrive until Genghis Khan, and all subsequent events are cast. His standing and daring before Genghis Khan and the questions he gave him became king of the whole world to Genghis Khan, then there would be no one, and gado would say that the goods are the world, and the crown is an artistic texture, even if it was not a throne. Through this image, the writer was able to show that the Uzbek people are subordinate, one-word.

In fact, Gado's conversation with Genghis is completely fictitious, because what a simple, citizen from among the el Genghis can go to Hakan and predict his "no one". It's just that the writer wanted to show through this conversation How Evil your chin is, the end of the world to the goods, and made this show based on the fact of history. Because Abdul Mahakni had to hang his head to the gallows for these words. However, this does not happen. History before the eyes of Genghis Khan is ravaged, the eye of his brother Bektar comes to receive. It was like his brother Bektar that gadoni behaved, boldness, structure in Gav. Another aspect of the writer's high is that we see in this place. The writer took the image of Abdul Mahak into the work, leaning on it, not far from history.

Abdul Mahak seeks to go to Kukoyah, and the meeting of the old Nurani with him is their conversation and the way to the Nurani Kukoyah this is also an artistic invention. The writer says that this image of Nurani is his master Hizr, and in this way connects the noble wishes of his soul to the present day of nurafshan. In the game Abdul Mahak tells of his hatred within himself, puts a tent on fire to take revenge on them, dreamed of going to the village to see his daughters, and at the end of the work he will be able to reach the village with the help of Nurani. He sees his son and daughter walking alive. Before the eyes, six daughters are visible. He looks for Nurani to leave his joy. He was nowhere to be found. But Abdul Mahak achieved his enlightened intention.

Life in artistic tissue is more realistic and full than in living. No matter how much the person looks like the hero in the work, The Drum will have some kind of defect, a drawback in it. One of such images is the image of Damonbek.

An-nasawi wrote' "There was a master who made a armor named Jamal az-Zarod. Jalaliddin was defeated in battle, and after passing through the Sind River, Jamal az-Zarrad came to Jalaliddin with his own utensils. This work of his pleases Jalaluddin, appoints him as a teacher and gives him the nickname of voluntary. But then voluntarily takes a lot of money from the Treasury to the norm. The Sultan, who was informed of this, ordered the master to make a bandage, from which he collected this money. He wants to kill himself.

This was reported to the Sultan. He saved her from employment, even from the money she was charged, and said: "she's a jerk! It is useless to serve."

Based on the above information, we can say that Damonbek is an image of artistic tissue. Because Abdul Mahak in the work is also a fictional image, Damanbek and Qambarnisos were his children. His shogird is also a texture of Karshibek. These three images the writer brings to the work as loyal people to the Sultan. Because during the time of Jalaliddin Manguberdi, there were very few loyal people, many emirs and princes took the path of betrayal, abandoned him in the most difficult times. In

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particular, it is extremely necessary and necessary because of disagreements in the middle of the conflict with his own brother Polybiddin Uzlukshah, who in the evenings sought to kill his brother, Ghiyasiddin Pirshah, and at the most necessary time to leave Jalaliddin and escape from the battlefield, Sayfiddin Egrik, member Malik, Muzaffar Malik in the form of things taken as bait in the battle near Parvon, and individuals have been the cause of Jalaluddin to be faithful, unanimous until his last moments. The writer took away these images without moving away from history . The work of Jamal az-Zarrod, presented to the image of damonbek in an-nasawi, that is, he adds to the image of Damonbek the service of the delivery of weapons to Jalaluddin, passing through the Sind river, but does not show the Damonbek to the image of Jamal az-Zarrod as a person who is revenge, loves money, worthless, and does not want it either. In history, those who are indifferent, Renegade in relation to Jalaluddin are sufficient. The writer tried to make Jalaliddin Manguberdini, the hero of this game, from such personalities.

In the game there are two more tissue images, these are images of Fire And Evil. These two friends are people who are incredibly loyal to each other, ready to sacrifice their lives for the sake of vatan's freedom, peace. When these two friends were captured by Genghis Khan, there was also a sense of bravery and bravery in their faces." "To Genghis Khan, if you eat an eagle, we are soriburguts"- says to Genghis Khan that "soriburguts are Sultan Jalaliddin and his armies", and indicates that a spark is standing in front of him from that army. Seeing the loyalty of these two friends to each other, Genghis Khan tolerates the game. Do you have such guys in my army, too, will be surprised that friendship is so. And Genghis Khan will release both young men and the remaining captives.

All of the above-mentioned event is tissue. Because, as we know, Genghis Khan was an evil, bloodthirsty person. When he invaded the country, he destroyed that land and carried out plunder work. As an example, we can say that "Genghis Khan sent his son-in-law to head an army consisting of Ten Thousand Horsemen, one of the tyrannical peasants and emirs, Berkay, for the sake of the crusade. They were ordered to plunder the country, to lay fire on the ashes of the ashes, to kill the people, to knock them out of their homes, to exterminate life in these dwellings"1 or according to an-nasawi in the conquest of Nasa, "how many blood was shed, how many women were touched in disgrace, how many of the children were beheaded and On that day, the number of executions brought from Nasa and the surrounding areas exceeded seventy thousand," he said.

We did not come up with these examples in vain, comparing Genghis Khan to the events in the work, the release of captured captives by Genghis Khan is an absolutely unthinkable phenomenon. Proceeding from this, we can say that the events between Herbivore and evil and Hakan and their release are absolutely artistic fabric.

3. CONCLUSION

The more rich the writer is in creative fantasy, imagination, artistic texture, the more real, realistically perfect the images he creates. Artistic tissue plays an important role in the creation of the image of the hero. The work of Erkin Samandar "Sultan Jalaliddin" is also a beautiful work about the great representative of the Uzbek people, the last khorezmshah Jalaliddin Manguberdi. All of the images of artistic tissue in this work are aimed at revealing the edges of the historical hero of Jalaliddin Manguberdi.

It would be worthwhile if this work was given to students for independent study on the topics "reading outside the classroom". The more modern youth reaches perfection by reading a lot of historical works, the brighter our future will be.

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